



GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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WORLD'S FAIR NOTES.

The general tint of the World's Fair buildings will be pale ivory. Several of them, however, will show modification of that color.

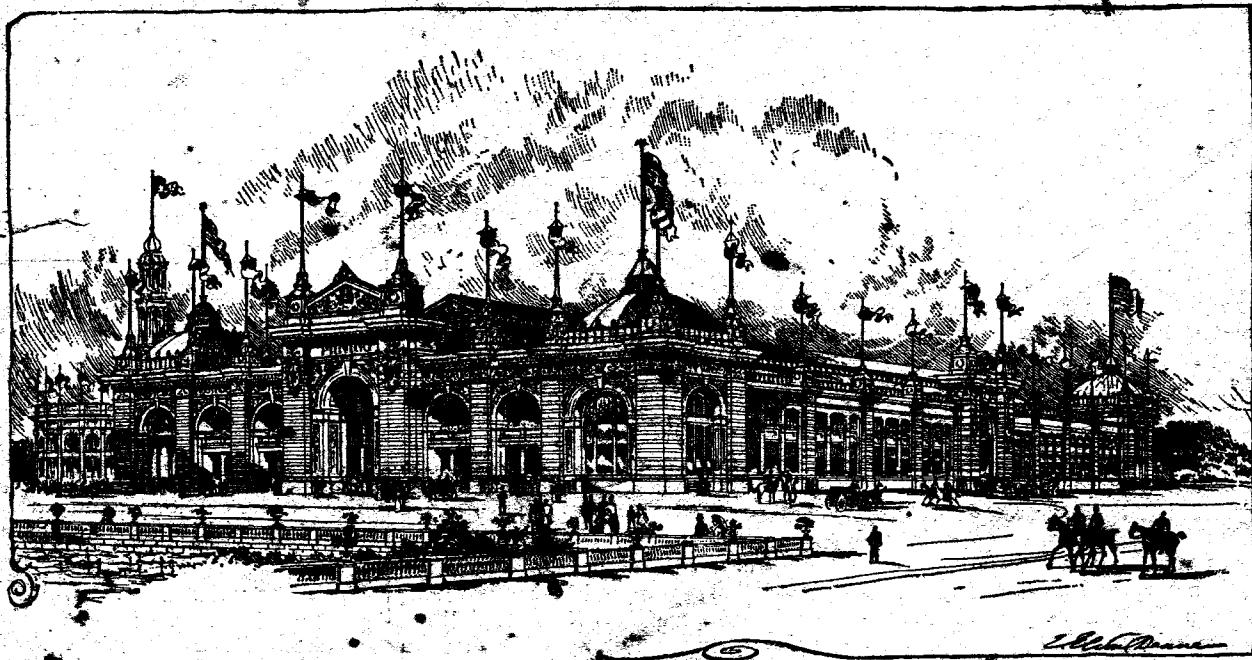
Erlania, the negro republic, has accepted the invitation to participate in the Exposition. Forty-five nations and thirty-one colonies and provinces have now accepted, and the aggregate of their appropriations, with thirty yet to hear from, is \$4,646,895.

Fifty-five of the countries in Illinois have been organized for Exposition work by the women members of the State World's Fair board. The women of Sangamon county expect to prepare a handsome volume, to be known as the "Lincoln Souvenir," to sell at the Fair.

As evidence of the great and widespread interest abroad taken in the World's Fair it is announced that more than half of the mail now being received by the State Department at Washington is in relation to it.

Italy has finally decided to take part officially in the Exposition, and has entrusted the management of participation to the various chambers of commerce in the principal Italian cities. The government will encourage an extensive exhibition of Italian products and will transport all exhibits to New York in one of its war ships.

A model in miniature of Fort Sheridan situated near Chicago and prospectively the chief U. S. military station, will appear in the Government exhibit.



William Saunders, Executive Exposition Commissioner for Canada, says that a large and excellent exhibit from the Dominion

It will be especially notable in
the fields of agriculture, dairying, minerals
and manufactures.

The Salvation Army intends to show at the Exposition in a complete manner its whole scheme of moral and social reform.

George W. Childs, the Philadelphia philanthropist, signalled his visit to the

World's Fair grounds on May 5 by planting a linden tree on the "wooded island." Mr. Childs has donated to the Exposition a number of rare and beautiful palm trees from his conservatory. He is very enthusiastic over the Fair and its possibilities.

GATCOMB'S MUSICAL GAZETTE.

For the Gazette.

OUR FLAG.

A BRIEF HISTORY OF "OLD GLORY."

It must have been an inspiration by which our beautiful flag was made in its present matchless form, for there is none other like it, none even approximating to it in beauty or significance. As its colors shine out from its folds as they float on the willing air, is it at all surprising that all American hearts are fixed with devoted fervor and that all souls thrive with a patriot zeal to do and die, if need be, in its defense? It would be more surprising if they were not. And so may it be, and so it will be, so long as America holds her place at the head of the list of nations, so long as love of country and home are found in the hearts of men—so long as the world shall last.

What an eloquent story is told of its past, by its stripes; what high prophecies are foreshadowed for its future, by its stars! The one speaks most eloquently of the stripes which were felt by our fathers, the stars, like that at Bethlehem, illuminates the future and presages its still grander radiance. The thirteen stripes of alternating white and red, most eloquently speak of the alternating peace and blood through which our fathers bore their beloved banner, while the ever swelling constellation of stars, inimitable in number as they are in glory. Who shall stay its proud march, who shall set bounds to its glory? None!

Well may we sing with fervor and devotion:

"The Star Spangled banner forever shall wave
O'er the land of the free and the home of the brave."

A brief resumé of its history will be full of interest to all, those who love it and they who fear it—those who uphold it and those who would be glad to see its proud colors trailed in the dust; those who defend and those who oppose.

The Congress held in Philadelphia, in 1877, on Jan. 14th passed the following:

Resolved:—That the flag of the 13 United States be 13 stripes, alternate red and white; that the union be 13 stars white in a blue field, representing a new constellation.

Then after nearly a year from the date of the passage of the famous Declaration of Independence by which we became a country, provision was first made for a banner under which America's sons should rally to her aid. In 1775, the Captain of the Philadelphia Light Horse, a famous local cavalry company, caused to be made for the use of his command, a banner in which 13 stripes of alternating white and blue were placed in the upper left hand corner, where the "union" now is, and Washington himself used something similar at his headquarters in Cambridge, Mass., though different in detail from the one in Philadelphia. The Cambridge banner was of 13 alternating red and white stripes, but where our union now is, there were the

blended crosses of St. George and St. Andrew.

The credit of making the first flag ever created under the revolution of Jan. 14, 1777, is generally conceded to Mrs. John Ross an Arch St. upholsterer. Her descendants allege, and there is little doubt, with truth, that she made the flag by order of the Congress which had designed it, from a rough draft which had been prepared for the purpose, by no less a hand than that of Washington himself. So it seems that we have received our cherished banner from the hands of Washington, in a double sense. And yet, his colleagues of the Old Dominion would have rent assunder the flag he upraised!

The flag made by Mrs. Ross from the rough design drawn in the little back parlor of her humble home, by Gen. Washington, in 1777, was formerly adopted by Congress June 3, 1777, and received its first baptism of fire and blood at the battle of the Brandywine, Sept. 11, 1777, and thereafter in every other battle of the continental army.

The new flag was raised soon after above our war ships, though the Ranger, commanded by Capt. John Paul Jones was first honored by a partial solists to the flag. This was given at a French port early in December, 1777. A salute to the flag was given Feb. 14, 1778, by French war ships, the first naval salute our flag had ever received.

Some 18 years after, two new states, Vermont and Kentucky were admitted into the Union, and the 13 stars in the blue field were raised to 15, but the stripes were unchanged. On Jan. 13, 1794, these two states having been admitted and the spirit of prophecy not having been sufficiently developed, Congress passed a resolution raising the number of stripes to 15, and adding 2 to the constellation of stars in the blue field. And thus the flag passed through the war of 1812, which was fought in defence of the rights of American citizenship, and to put an end to the practice of impressing American merchant seamen to man British men-of-war.

In 1818, Tennessee, Ohio, Louisiana, Indiana, and Mississippi, were admitted to the Union and our legislation faced an ever increasing contingency. Twenty stripes and the prospect, convinced them of the wisdom of retaining to the original 13 stripes, making added stars tell the story of the increase in our family of states. April 14, 1818, Congress passed a resolution, which has ever since been in force, to the effect that the 13 stripes of alternate red and white should thereafter ever remain as a testimony of the 13 original states and that a new star shall be added for each new state admitted to the Union, such addition to be made on the 4th of July next thereafter.

A Philadelphia paper of that period remarked, concerning this resolution:

"By this regulation the 13 stripes will represent the number of states whose valor and resources originally effected American independence, and the additional stars will

mark the increase of the states since the present Constitution."

During the Mexican war the flag bore 29 stars, 9 states having been added between 1818 and 1848; between that date and 1861, 6 more states were added, and the "boys in blue" carried a flag with 35 stars, 11 of which they fought to retain in their only right place—and they kept them. Since July 4, 1891, the flag has held 44 stars and there is every indication that several others will come in. Let them come,—the field is large enough to contain more stars—the government is able to protect states.

Some hints as to the manufacture of our flag, as also some information concerning them, may prove of interest and value. First, as to the placing of the stars.

The early custom was to insert the stars in parallel rows across the blue field, and this custom has, it is believed, been observed, in the navy at least, since 1818, at which time the President ordered the stars to be arranged in such manner on the national flag used in the navy.

Garrison flags, so called because they are the kind that are raised over garrisons, forts, stations, etc., measure 36 feet in length by 20 feet in width (this flag is hoisted only on holidays and great occasions).

The post flag, measures 20 feet in length by 10 feet in width. This is the size most commonly displayed at forts, stations, etc.

The storm and recruiting flag 8 feet in length by 4 feet 2 inches in width. This is the size that is most frequently raised over houses and may be called the popular size. In these flags, which are all made of bunting, the union covers four of the stripes and fills one third of the length of the flag.

The national colors, carried by regiments of infantry and artillery and the battalion of engineers, on parade or in battle, are made of silk, and are 6 feet 6 inches long, and 6 feet wide and mounted on staffs.

And this is the story of Our Flag—for which all loyal Americans pray.

Long may it wave.

FRANK LINSCOTT.

The Robinson "Improved" Banjo is at the top and still rising. Send for one of our descriptive catalogues and you will know the reason. Give "The Universal Key" a trial and you will use no other.

Glance over our new list of music and you will find something to interest you. Our recent publications are among the best in the entire catalogue, and musicians well admit that ours is not far from the head, in quality and variety.

The array of new music which greets the eye on each page of the GAZETTE by no means includes all that is in store, the list not published, far exceeding that which is given, both in quantity and quality. And we have a large number of excellent compositions in manuscript which will be sent in due season. So keep your eyes on this page and you will see what shall see.

GATCOMB'S MUSICAL GAZETTE.

BRASS BAND ARTISTS IN ENGLAND.

If our bandsmen desire an example on the matter of competition contest, or an emulative inspiration, they would do well to read some of the English Brass Band journals, notably Wright & Rounds Brass Band News, published in Liverpool, England. This publication, as its name indicates, is devoted entirely to brass band interests and its efforts are mainly in this channel. Prominent among all its departments come the announcements of brass band competition trial, their details, results etc., in short, all matters collateral to this interest. Not a number of this journal comes to us that has not several columns, sometimes pages of matter bearing upon this feature, the information therein contained being of incalculable interest and benefit to all interested in brass bands or brass band music.

In the matter of brass band contests, in the single No. of the band now lying before us, we find that in last season there were more than 125 contests, in which some 700 or 800 bands take part. Prizes, from 1st to 6th, according to the circumstances in the several cases, were awarded to some 150 bands and an additional impetus was thus assumed to future similar gatherings. As this aggregate includes but a portion of all the English bands who participated in such trials during the season, it would be no such estimate to state that the actual number contesting would be as many as 1200 bands, of all sizes and conditions. As these bands contain from 10 to 20 members each, it requires no astute mathematician to arrive at some approximation of the number of individual contestants.

Again; we find in the same issue of the *News*, announcement of some 40 more of these contests, many of these in districts very near the large English cities, in fact, some of the bands entering therein, no doubt drawing all, or portions of their membership from those cities. This fact we deem significant and points straight to the inevitable conclusion, that the supremacy of the average English band over our own, may be traced largely to the fact that these frequent competitions, in which one band is opposed directly with others, compels closer attention to study, without which no good results are assured. This would seem to be a hint of which our bandsmen may well avail themselves and the lesson cannot be too speedily nor too thoroughly learned.

By all means, let us have these contests.

The holiday season is approaching and already is the question being agitated "what shall I give—for a Christmas present?" To all anxious inquirers of this kind we would earnestly remark, "Come up and examine the Gatecomb stock of musical instruments etc., and if you do not find something to please, you must indeed be hard to please."

NEWS ITEMS.

Strauss is at work on a new opera "Gundrane."

Saint-Saens has completed a one act comedy—"Writer's Cramp."

Another painting by Rembrandt, has been discovered.

Mr. Paul Borget has finished a vend. Scene laid in Italy.

Eleonora Duse, the great Italian actress, has signed an American contract.

Dr. Groke has discovered two ancient stone tablets at the base of Mt. Senai.

Myra Clark Gaines at last gains justice.

Private Iams achieved more form than he intended.

Thomas Nast has lost much ground as a cartoonist.

Whitelaw Reid will be the next Vice President.

The late William A. Stevens, was editor of "Vanity Fair," a popular publication which, like many other good things, died during the Civil War.

The New York Metropolitan Opera House, will not be rebuilt at present and that city will have no grand opera this season.

There is an almost endless list of new dramatic productions this year, including a fair percentage of success.

"A mad bargain," John McNally's latest production, is a huge success.

Miss Lillian Durell has been quite ill but is now recovering.

Lothrop's new Pawtucket theatre will be opened about Nov. 15th.

Mascagni is at work upon Opera No. 4.

Henry Russell will be eighty next Christmas.

Johann Strauss' new opera "Ritter Paganini" is said to be a fine work.

Carl Goldmark has completed a new Sonata for Cello.

Etelka Gerster is to delight Berlin in concert.

Albert Wolff, of the Paris Figaro was sixty-five years of age at his death in December last.

Marie Roger is a bigger favorite than ever before, with the British public.

Sir Arthur Sullivan's "Gondoliers" has been presented in Dazig, Hamburg, Magdeburg and Berlin.

Edward Lloyds' recent visit to America, was in every respect satisfactory.

GRACE NOTES

Sir Arthur Sullivan will return to his first love—for the Shekels that are in comic opera.

James O'Neill will try his new play this season.

Wm. Moulton, of the Moulton Brothers, is looking younger than ever.

D. W. Reeves is to locate in New York.

Authors must be the best men, as they all do write.—*Jean White's Leader*.

Seedy Party (contemplating himself in a pocket mirror)—"Here I am wearing the boots of a bank manager, the trousers of a landed proprietor, a baron's coat and vest, and even a count's hat and in spite of all that I look like a tramp."—*Flegende Blatter*.

Paul (from the hammock)—Hattie, the boys are teaching your parrot to swear horribly.

Hattie—Please bring him into my room at once, dear; I have broken my suspender.—*Chicago Inter Ocean*.

He had never kissed her and was somewhat anxious to make up for lost time, so he said, "You might let me kiss you—just once."

"No," she replied, playfully shaking her head. "I know what just once means—it means half-a-dozen times. You are like all the rest."—*Boston Globe*.

"You wish to marry me Mr. A? Now I know it! I should never think of bestowing my hand on a man who had written a divorce paper."

"But my dear Miss B., pray don't forget that it was hissed off the stage!"—*Boston Herald*.

Maud—She is a woman who has suffered a great deal for her beliefs.

Ethel—Dear me! What are her beliefs?

Maud—She believes that she can wear a No. 3 shoe on a number 6 foot, and a 23-inch corset, on a 30-inch waist.—*Boston Transcript*.

Rosamond—Oh, dear, what a wretched memory I have. There's my dentist's appointment this afternoon, and I've just remembered it.

Gertrude—Well, it's all right you have thought of it in time.

Rosamond—That's just it; I didn't want to remember it till tomorrow.—*Exchange*.

Edwin Booth has been persuaded to postpone his retirement from the stage. Congratulations.

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OCTOBER, 1892.

ANNUAL CONCERT OF THE BOSTON IDEAL CLUB.

The sixth annual concert of the Boston Ideal Banjo, Mandolin and Guitar Club in Tremont Temple is announced for the 23d of November, and if one may judge from the arrangements now in progress, it will be one of surpassing interest to all lovers of these instruments and a revelation to those who are as yet unfamiliar with the delightful entertainments given by these artists.

The Club will appear several times oftener than in former concerts, and Mr. Lansing is drilling an orchestra composed of fifty picked performers, who will render several standard selections.

We are glad to note the event, and can prophecy, without severe mental effort, that the echoes of this, as of past concerts, will extend far beyond the walls of Tremont Temple.

The "Mozart Conservatory of Music" in Lynn has begun its second year with a much extended prospective, thus attesting the success of its first season, which in such cases is always one of venture. However, as a branch of the Boston Training School of Music, it can hardly fail to win approval, and we remark with much interest the systematic course of study prescribed in the new department devoted to the Guitar and Mandolin. Mr. A. F. Adams is an experienced teacher and well fitted to direct the department, to which he has been assigned.

We who have just been favored with an informal call from the inventor of a certain instrument which does not bear either of the names "Gatcomb" or "Robinson" consider ourselves among the fortunate ones of earth. We took one of our choicest banjos from its case very willingly, and for an hour listened to the tones invoked by Mr. Luscomb. Hum-drum, every-day cares are less onerous under the influence of such a trio as Mr. Luscomb, his melodies, and Gatcomb's "Joe."

It is reported, but probably is not true, that "L. B. G." entered a protest against the new block pavement which is now being put down in Boston. His objections are said to be;

1st. The tar used in the concrete is not concert pitch:

2d. Customers may guitar outside thus spoiling a possible trade.

3rd. In slipping another many a seal will be furnished gratis.

KATHLEEN MAVOURNEEN.

By this name Prof. F. Nicholls Crouch is known all over the civilized world, as in all portions to which the march of civilization has progressed, has his exquisite song, "Kathleen Mavourneen," been sung. And it will continue to be sung, contemporaneously with "Home Sweet Home," "Last Rose of Summer," "Old folks at home," and one or two of the other "heart" songs of the order which finds its way to the inner life of all. Such songs are universal wealth and he who writes one such, is to that extent, and a great one it is, a public benefactor. Such an one deserves well of his fellows, for he has benefitted them.

Prof. Crouch is still alive, having recently passed his 84th year and is still vigorous for one of such advanced age, and though thus advanced in years, still feels much of the warmth and fire of youth. He was a victim to pneumonia during the past winter, the disease acquiring such a strong grip upon him that, for a time, his recovery was extremely doubtful. But a strong constitution, good care, reinforced by an indomitable will, was too strong a combination and the destroyer retreated. Such a severe conflict leaves its effects on even the youngest and strongest—and its results have been to greatly enfeeble the frame, but not the intellect of our old friend, Crouch. He still declares himself a young man and during his visit to this city, a short time ago, his flow of conversation mingled with a rare fund of wit, inspired one with surprise at his extraordinary vitality. He was on his annual visit to good friends in Portland, Me., where he has for some years been wont to recuperate after the wear and tear of each year, the gain in every respect being incalculable. While in Portland, the 84th anniversary of his birth came round, and he contributed to the interest of the little gathering in his honor by singing his renowned song.

Prof. Crouch resides in Baltimore, Md., where he has a wife and five children, and the sole resource upon which they can rely, is from the uncertain income from his occasional contributions to musical and other journals, reinforced by some aid from an adopted son, whose desire to help is far in advance of his ability to do so. The writer hereof has visited the Crouch household and saw the family of the man who gave "Kathleen Mavourneen" to the world.

Now if all have benefitted by the song of the father, let all give ample testimony of gratitude to the children. Let every singer, every musician, every one to whom the ever-welcome melody has brought pleasure, or solace, give practical proof of such benefit, such appreciation. In every one vicinity

wherein the most of music finds a place—and where does she not?—make an earnest concerted effort toward paying this debt of gratitude, and the aggregate will prove such as will make more peaceful the declining days of the one to whom it is due. Let each one who loves the song, remember its writer and contribute even a note and the result will place the veteran song writer and his little flock, beyond the anxiety of want.

This appeal is made without the knowledge, as it would doubtless be, without the consent of Prof. Crouch, who holds his personal dignity above all other considerations and the risk taken in thus writing, is a great one. But the facts are such that justification must come from the results. The GAZETTE hopes to see a general response to this call and will greatly aid the effort in every possible manner.

For the Gazette.

WELL-DIRECTED ENTERPRISE.

Everybody who keeps up with the literature of the World's Fair managers, which is so plentifully found in the columns of the papers all over the country, will heartily endorse the following paragraph which is floating through the regular channels. It must be conceded that this department of the Columbian Exposition is in able hands and the results of such general judicious advertising must bear the most satisfactory results.

Through the efforts of the Department of Publicity and Promotion the World's Fair is known from one end of the world to the other and all peoples are taking an extraordinary interest in it. Evidences of the truth of this statement are becoming very numerous and frequent.

Among the very many excellent suggestions which have been made, the following commends itself as eminently timely and fitting and should be carried into effect.

A plan to utilize all the schoolhouses in Chicago as dormitories for teachers visiting the World's Fair is being agitated. Mrs. Solomon Thatcher, Jr., one of the Lady Managers, advanced the idea, which has been generally approved. She says there are more than 300,000 school-teachers in the country, who will probably attend the Fair, and that a nominal fee from a reasonable portion of them would pay the expenses of transforming every school-house in Chicago into a lodging-house and keep it in perfect order. There are nearly 250 public school buildings, all of them large structures, which could be thus utilized. It is believed that the majority of the teachers of the country will spend a portion at least of their vacation in viewing the Exposition. If they could be provided with lodgings as indicated, at a mere nominal expense, they would surely be greatly accommodated.

We cannot do too much for the school teachers and it really seems to me that in this proposition there is much that commends itself.

PERCY VESE.

NEW MUSIC TRUST.

We quote the following facts in regard to the Music Trust recently formed in Cincinnati, from the *Boston Daily Globe*.

"A great combination of music publishing and musical instrument manufacturing has just been consummated by a syndicate of Cincinnatians, which will make this city the great centre of that business for the whole country. The capital of the interests involved will reach \$5,000,000."

The interests involved are the John Church Company of this city, a New York house at E. 14th St., the Everett Piano Company of Boston, Root & Sons' Music Company of Chicago, the Harvard Piano Company of Boston and the Royal Manufacturing Company of this city. These are to be combined under one management in this city.

The men in the new venture are William N. Hobart, Edward Rawson, A. Howard Hinkle, Frank A. Lee and William Hooper. The last-named gentleman is a capitalist. Mr. Lee is vice-president of the John Church Company. Mr. Hobart and Mr. Rawson have been active in the May Musical Festival Association, and Mr. Hinkle is a retired member of the great school book publishing house of Van Antwerp, Bragg & Co.

Mr. Hooper will probably be president of the new company, with Mr. Lee as general manager."



FASHION IN MUSIC.

"The fashion in music is all running toward the banjo this season. Thousands of girls and women in fashionable society, to say nothing of the men, have taken up the banjo as a popular musical instrument of the day. The "thrum-thrum" of fair fingers is heard on every hand."

We quote the above from an article in one of our daily papers, which appeared under a series of headings in various types such as "New Fad in Music," "Society Ladies Enthusiastic Over the New Musical Craze" etc., and our first surprise over, we experienced much pleasure in learning that a certain "Professor the great exponent of the banjo" was found full of enthusiasm for his beloved instrument; that "in his hands the music was indeed beautiful—wonderful" and so on, until we were as full of enthusiasm for our beloved instrument as was the worthy professor himself, and then we found that "although it was sold by druggists for \$1.00 it was not a patent medicine" which had restored the Professor to a long life of usefulness in making music "beautiful—wonderful"!

PERSONAL.

Master Willie F. Kimball was rather astonished last month upon discovering his photograph in the "GAZETTE," with some other boy's name above it, and his surprise did not abate when he found that the facts of "the other boy's" life coincided exactly with those of his own. We wish to say however that we were talking about him, (*not* Walter T.) all the time, and that we don't know any other boy who at all resembles Willie F. Kimball, especially where the banjo is concerned.

We are in receipt of a large and beautiful photograph of the Los Angeles Banjo and Guitar Club, composed of seven ladies and the same number of gentlemen. Mr. C. L. DeLano, as director, occupies the central position in the foreground, and his wife sits just behind him. On either side and above them, gracefully arranged in a living pyramid, are the other members of the club, all of whom are pupils of Mr. DeLano. If the spirit of animation and the artistic disposition which characterize the photograph are to be traced also in the musical work of the club we wish to congratulate them, and from all accounts we believe this to be the case.

Among the many cards and circulars which have reached us for the season just opened is one from Messrs. Stannard and Corning, of Trenton, N. J., which presents a new combination for entertainments, inasmuch as Mr. Geo. Stannard is wholly devoted to the banjo, while Harry Corning is an excellent elocutionist. They have given many pleasant recitals during the past year, and have always been highly favored by flattering press notices and enthusiastic audiences.

Another valued addition to our collection of photographs is that of Master Eddie Buchart, the young and very popular banjoist of Providence, R. I. He is a pupil of Wm. A. Huntley, and between the two there exists any amount of sympathy, for Mr. Huntley's enthusiasm over Master Eddie and Master Eddie's admiration for Mr. Huntley are proverbial.

J. Edwin Gibbs, (who, by the way, has once been introduced to our readers as J. E. Griffin) has left Worcester, where he was director of the "Spencer" and "Worcester" clubs, and is seeking a broader field for his endeavors in Harrisburg, Pa. He has our best wishes for success.

The concert in Ashburnham, Mass., Sept. 9th, given by the Fitchburg Mandolin and Guitar Club, assisted by Mr. and Mrs. Lew Crouch proved to be a most delightful affair. Mr. and Mrs. Crouch, as usual, charmed their audience by their artistically rendered duets and the club was at its best.



The following is a copy of a letter written by Geo. H. Coes to Geo. L. Lansing, during the latter's absence this summer:

TO MY ESTEEMED FRIEND ;

Creat Ceasar! what a wondrous escape from heat you've had.

Everybody here sweating, sweltering-rip-tearing mad.

On Vermont's cool mountains, 'neath the forest's green shade,

Reveling on milk and honey and eggs newly laid.

Cood health, good sleep, and pleasure unalloyed,

Every day since you left us I hope you've enjoyed.

Long life to ye, my boy,—the same to the Club,

Let the day quickly come, and soon may we learn

About what date may we expect your return.

Naught but welcome awaits you, and best wishes too,

Success in the future to accompany you.

In your pathway through life, which I hope may be long

No sorrow attend you, but love deep and strong.

God bless you my friend, with praises and song.

Yours sincerely,

GEORGE H. COES.

We wish to remind our correspondents once more of the necessity of paying letter postage (*i. e.* two cents per ounce) on all manuscripts sent through the mails. It is often the case that we receive letters of inquiry from persons who have sent us manuscript to examine which has never reached us, and we believe that in many cases the trouble is caused by neglect on the part of the sender to consider his manuscript in the light of a written letter.

L. B. GATCOMB CO.

One of the most interesting items in the Columbian Exposition list of attractions, "the largest American flag ever made," is announced. The American flag itself, is the largest flag ever made, no matter what may be the precise number of square inches it contains. Size has nothing to do with the magnitude of our flag.

The present season seems to open with more than ordinary vigor and gives every indication of being one of unusual interest. All along the line the signs seem to point to most prosperous results, and despite the usual depressing condition of "presidential year," there seems no tendencies toward stagnation in business, or lack in that enterprise through which alone great results are secured. In musical circles there is a general awakening, in other than the usual campaign music with which "Federal election years" are flooded. Let us hope that these prophecies may be abundantly fulfilled.

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RATES OF ADVERTISING:

1 Column, 1 insertion.....	\$7.00
1-2 " 1 "	4.00
1 inch, 1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.

Subscribers who receive the magazine in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

For subscription rates, see Editorial Page 2.

Press of WALLACE SPOONER, 17 Province St., Boston.

The following clipping from the New York papers may be of interest to those who take notice of the "pros and cons" of the "Labor" question.

"The Trades Assembly at its meeting yesterday, after a very acrimonious discussion, decided to refuse to employ the union bands belonging to the Chicago Musical Society on Labor Day parade Sept. 5. This action will undoubtedly result in a split, which may be permanent, as many of the organizations affiliated with the assembly, including the painters, printers and cigarmakers, gave notice that if the assembly continued in its opposition to the musical society, they would not take part in the parade. The musical society, which is composed of 2,500 members of union bands in Chicago, also put itself against playing in the parade if any outside bands were employed.

At the previous meeting of the assembly it was decided to dispense with the services of the musical society's bands, on the ground that the society had discriminated against the labor organizations by charging \$7 for each man on Labor Day, when the price to civic bodies on all other occasions was \$5. The assembly, accordingly, instructed its Committee on Arrangements to employ the band of the Slavonian Musical Union, which offered to play for \$5 per day. This was done. The musical society laid the case before President Gompers of the American Federation of Labor and he sent the communication back to the assembly with a letter to the effect that he could scarcely bring himself to believe that there was any truth in the charge, as it would present organized labor in a very peculiar light, demanding high wages from employers and refusing the same to their fellow workers when in need of their services.

The Slavonian band has been affiliated with the Trades Assembly for years and claims to be a bona fide union band."

TEACHERS.

Frequent orders for music and instruments from B. F. Russell, of Buffalo, N. Y., are evidences that his success as a teacher is still in the ascendancy and will continue to be so for a long time to come. "The Banjo as an Art" is the title of his unique "card" for the season of '92-'93, and aptly suggests the light in which he regards that instrument.

V. W. Smith, of Troy, N. Y., has opened the season with a flattering number of pupils and we believe his intention to push the banjo, mandolin and guitar in that city will not be futile. As he is the leader of an orchestra, a composer of music, and a successful teacher, we conclude that he must be among those who possess the art of "making time."

Another successful and enterprising teacher of Troy, is Mr. Frank Buckingham. He knows the banjo "from the tail piece to the pegs," and is an indefatigable worker. To him belongs the distinction of having the largest banjo class in the city, and he is ever on the alert to enhance the interest in his chosen instrument.

A letter from C. S. Mattison, San Antonio, Texas, informs us that he is again full of business. He teaches banjo, mandolin, and guitar as well as that elect of all instruments the violin; nor does he believe this to be an incongruous quartette, despite the protestations of those who maintain that the violin is the only instrument capable of emitting real music.

Mr. E. H. Johnson, teacher and soloist, has opened a studio in the Y. M. C. A. building of Peoria, Ill., and expects to enjoy an unprecedented season of success in his various classes.

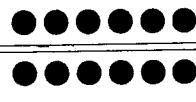
Otto H. Albrecht of Philadelphia, is again busy with his numerous pupils and has opened a new studio at 50 N. 13th St., where he may always be found "making music" in the most literal sense of the phrase.

Atkinson and Goodwin's cards are out for the season of '92-'93. Philadelphia has many musicians of merit and Messrs. Atkinson and Goodwin are among the banjo artists who can supply an exceptionally pleasant evening's entertainment.

A. Dewy of Swansea, South Wales, is full of projects to strengthen the hold which the banjo has taken upon his co-citizens. He is a real banjo enthusiast and capable of rousing the same sentiment in others. It can be said that by his efforts the banjo first became known in Swansea.

The "Griswold Musical Society" of Griswold College, Davenport, Iowa, is composed of an Orchestra, a Banjo, Mandolin, and Guitar Club, and a Glee Club. There is much good talent in the college this year, and we expect to hear of some successful entertainments during the winter.

● ● ● ● ●
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 our Catalogue
 of
 new Music
 issued
 in
 September.



LITTLE DARLING MAZURKA.

IKE BROWNE.

1st. BANJO.

2nd. BANJO.

3 Bar. 2 Bar. 3 Bar.

f *mf*

GATCOMB'S MUSICAL GAZETTE.

3

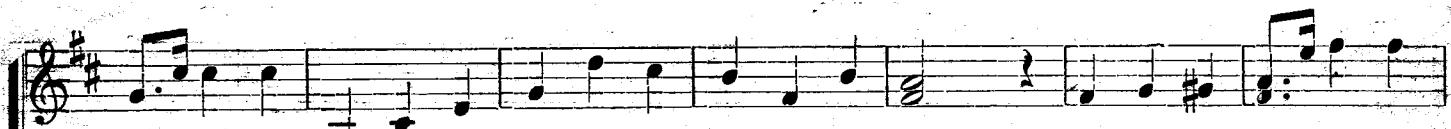
The music consists of six staves of piano notation. The key signature is G major (one sharp). The time signature is 3/4. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). The music concludes with a final dynamic of forte (f) followed by a half note, which is then followed by a repeat sign and a section of music in A major (two sharps).

Little Darling Mazurka.—3

4



p



7 Pos.



D.S. al Fini.



Little Darling Mazurka.—3.

MAZURKA CAPRICE.

(A Souvenir of The Boston Ideals.)

V.W. SMITH.

Andante.

Ist. MANDOLIN.

2nd. MANDOLIN.

GUITAR.

Moderato.

3

FINE.

FINE.

Allegretto.

f

f

pp

pp

f

f

p

f

I. 2.

D.S. al Fine. al TRIO.

Mazurka Caprice—4.

TRIO.

The music consists of six staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The first three staves are grouped under the heading "TRIO." and are labeled with dynamics "p" (piano) and "f" (forte). The fourth staff begins with a dynamic "p". The fifth staff begins with a dynamic "f". The sixth staff begins with a dynamic "p". The music is divided into two sections, indicated by Roman numerals "I." and "2." above the staves. The first section (I.) consists of measures 1 through 12. The second section (2.) begins at measure 13 and includes a melodic line with eighth-note patterns and a harmonic line with chords. The music concludes with a final section labeled "Mazurka Caprice".

Mazurka Caprice.

5

A musical score for piano, featuring five staves of music. The key signature is one sharp (F#). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

D.S. al Fine. ⊕ al CODA.

A continuation of the musical score for piano, featuring five staves of music. The key signature is one sharp (F#). Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Mazurka Caprice.

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